

Rhetorical Anomalies and Resistance to the Standard of Handsomeness in MS Glow Men Advertisement

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Abstract

Mass media presents a more inclusive world, unintentionally creating a biased social media landscape and the formation of an unequal image of the social environment. Media distort people's perceptions of reality and force them to display the standard of good looks is the foundation for the development of standards of good looks in men. This research aims to find out how the MS Glow for men ad version of Marshel Widiyanto X Babe Cabiita breaks the stigma of good looks standards in society and the media. Using the dramatism theory and Kenneth Burke's pentad analysis method. The results of this study indicate that the pentad element of attitude is a prominent element in the actions displayed in the MS Glow for Men advertisement version of Marshel Widiyanto and Babe Cabiita. This is the difference in attitude displayed between the front screen and the back screen of the main character's daily life, so it can be said that handsome is not only from a physical appearance but also from within, namely person's behaviour and character are indicative of their moral standing. in society. In addition, the pentad element of agents and scenes is a prominent and influential element. Featuring non-model actors in facial care product advertisements and a comedian who has brown skin, is not tall stature, is plump, and has curly hair break the standard of handsomeness that already exists in society and the media.

Keywords: advertisement, MS Glow for Men, standard of handsomeness

INTRODUCTION

In this modern era, the application of digital technology is increasingly prevalent in many sectors. In today's digital era, the advancement and development of information technology plays an important role. Advances influence every line of human lifestyle in digital technology, so it has an extreme impact on human lifestyle and behavior (Jho, 2023).

A person's lifestyle, including their appearance and behavior, can change over time. For example, men in Indonesia have the freedom to change over time to create a unique identity. They can do so by first expressing that identity through changes in style and dress. The fact that these signs reveal an emerging lifestyle among men, those who are concerned with grooming and body attractiveness as part of their lives, further supports the lifestyle shift in this case supported by the fact that these indications reveal an emerging lifestyle among men, those who are concerned with body care and beauty as part of their existence (Zahra & Yenny, 2022).

Modern men realize the value of the face in terms of body, beauty, and cosmetics. The construction of the male image is now wrapped in "cosmetics" by taking on personality, body, mind, and grooming. Furthermore, in the end, the body represented by the hairstyle is tempted to consider it a more suitable form of beauty representation for him. As a result, men are finally attracted to cosmetics that will play a role in achieving the ideal beauty of their time, which is constructed by the media and society (Wahyuningsih, 2010)

The social construction made by people is the concept of reality. On the other hand, the truth of a social reality is relative and depends on certain contexts considered necessary by social actors, in this case, regarding beauty for men constructed by society. Reality is a product of human creativity through the influence of social construction on the surrounding social environment (Wahyuningsih, 2010)

Technological advances also produce mass communication tools that facilitate human interaction in the current digitalization era. Mass communication is explained from two points of view, namely, how people produce messages and disseminate them through the media on the one hand and how people search for and use these messages. Mass communication can be conceptualized as a communication process through mass media (Abdul Halik, 2013).

Mass media is one of the fastest-growing communication channels. According to Schramm, mass media is a working group formed around various tools for disseminating the same message simultaneously to a large enough audience (Nadie, 2018). Mass media presents a prominent reality, and the information we receive is solely based on what the media tells us. Mainstream mass media portrays a more diverse world, but they have unwittingly helped create an unequal social media landscape and perceptions of society.

Such misheap leads to stereotyping or stigmatization. One stereotype that the media can shape and create is the expectation of male appearance or attractiveness.

There is no formal definition of good looks in Indonesia, as it can vary based on culture, social context, and personal preference. On Indonesian television screens, good looks are usually portrayed as having a well-proportioned body, clear and healthy skin, a hairstyle that suits the shape of his face, white and healthy teeth, and men who dress modestly and neatly. It is important to remember that what constitutes good looks differs based on society and the person who possesses it (Malafitri et al., 2022).

The issue of standards of good looks is never-ending. The media, which distorts people's perception of reality and forces them to conform to the standard of good looks, is the basis of the stereotype of the standard of good looks. This is related to the social construction theory of mass media proposed by Peter L. Berger and Thomas Luckman (1966), who argue that social reality is created by people (Malafitri et al., 2022).

The media also has to disseminate information with many symbols seen entering the market through various media. This is referred to as advertising, and advertising is a type of mass communication that utilizes the media to inform the public and solicit their feedback on the products and services provided. By utilizing several nearby communication channels, advertising is the most efficient way to disseminate information or messages and is usually used to achieve a high level of success (Rachim et al., 2018).

According to Briandana (2019 in (Jamil et al., 2021), producers or advertisers, advertising messages, the media used for these advertisements, and consumers or audiences are all involved in the advertising process in the context of communication. An advertisement is a paid, non-personal message from a company, organization, or individual delivered to the general public through various media channels (Lesilolo et al., 2021). Advertisements usually have signs or symbols with their own meaning and are closely related to visuals or images with certain meanings (Nugraha et al., 2017 in (Jamil et al., 2021).

Advertising has a significant function in defining and establishing standards of good looks. Advertisements often showcase stereotypes that already exist in society to be effective so that the intended audience will receive the message more efficiently. As in advertisements for male-specific facial treatments, it is common to use the concept of masculinity. Masculinity is the imagination of virility, agility, strength, courage to challenge danger, tenacity, determination, dripping sweat, bulging male muscles, or certain body parts of the strength of male attractiveness that are visible in appearance. This exposure shows how the media portrays an idealized masculine image of men (Kartini, 2015).

The media and advertising influence the general perception of the standard concept of good looks in men. Advertisements and other forms of mass media have precise standards to portray ideal and attractive men, which are eventually accepted by

the public as fact. The idea of new masculinity or metrosexuality, which includes men with attractive looks, white skin with red lips, smooth skin, and trendy clothes, is no different from the ideals of male good looks in society (Fathinah et al., 2017).

According to Wahyuningsih (2010), the way society views a person has a big impact on how they are portrayed as "beautiful" in the media. This is one of the actual uses of mass media in society, dramatizing the presentation of information through developing "beautiful" character traits. Therefore, it is evident that, to date, mass media and advertising have evolved into a form of informal education that sometimes influences the way people view the masculine beauty ideal.

Advertisements often convey social messages that can subtly influence people's opinions on social issues in addition to simply promoting a product. The meaning, message, and purpose that the communicator wants to convey can be found in the indications of an advertisement, both implicitly and explicitly. Indirectly, many feel that messages and signs in advertisements can influence the stigma associated with standards of good looks, to reinforce existing stigmas and to raise awareness of existing stigmas (Rahniawati et al., 2022).

The MS Glow for Men advertisement displays a different concept of good looks from the concept of good looks that is usually displayed on facial care products for men. Most men's skincare advertisements commonly feature conventionally attractive male models characterized by fair skin, proportional body shapes, stylish appearances, and other attributes associated with dominant standards of handsomeness. In contrast, the MS Glow for Men advertisement featuring Marshel Widiyanto and Babe Cabita employs two comedians who are widely recognized not because of their conformity to conventional beauty standards, but because of their humorous public personas. This contrast creates a rhetorical anomaly, as the advertisement deliberately departs from the dominant representation of male attractiveness typically found in skincare advertising. MS Glow for Men created a campaign titled "All Can Too" with the hashtag #semuajugabisa, which means that everyone has the right and can glow with MS Glow for Men regardless of their appearance.

This opposition to the standard of good looks in men in MS Glow for Men advertisements is a response to society's shifting perceptions of beauty and good looks that are increasingly inclusive and diverse. These ads aim to broaden our view of beauty and good looks so it does not rely solely on one narrow and rigid standard. Good looks have their own individual preferences on how to perceive them.

Muscular, sixpack, high posture, neat hair, and other masculine attributes are the ideal male image constructions by the mass media intensified by the the entry of foreign cultures. Rhetorical anomaly refers to a communicative strategy that departs from dominant rhetorical conventions and audience expectations. In advertising, rhetorical anomalies emerge when advertisements present representations, narratives, or spokespersons that differ from commonly accepted patterns. Such deviations function

not only to attract audience attention but also to challenge established assumptions and encourage alternative interpretations of social reality. Therefore, rhetorical anomalies can be understood as persuasive strategies that disrupt dominant meanings and create new possibilities of interpretation. That way, many men change their appearance to meet the standards of good looks that have been formed in society and the media (Rahniawati et al., 2022).

Previous studies have examined masculinity, beauty standards, and representations of attractiveness in advertising. However, limited attention has been given to how rhetorical anomalies operate within advertising narratives to challenge dominant standards of handsomeness. In particular, studies analyzing resistance to beauty standards through Kenneth Burke's Pentad Dramatism remain limited in the context of men's skincare advertising in Indonesia. Therefore, this study aims to analyze the rhetorical anomaly and rejection of beauty standards represented in the MS Glow for Men advertisement featuring Marshel Widiyanto and Babe Cabita using Kenneth Burke's Pentad Dramatism.

METHODOLOGY

The qualitative approach used in this approach is research that is not concerned with the size of the population or sample but the depth of the analysis; therefore, it tries to understand the phenomenon in depth, not with the quantity of data but with the quality of in-depth data, meaningful or definite data, and valuable data hidden behind visible data, all obtained through qualitative research (Kriyantono, R, 2006). This approach was chosen because the objective of the study is not to measure audience responses quantitatively, but to interpret the meanings, symbols, and messages embedded within the advertisement. A qualitative approach is considered the most appropriate method for examining how the advertisement constructs and communicates alternative representations of handsomeness through its narrative, characters, and visual elements.

This research conducted an analysis using Kenneth Burke's pentad method of dramatism. Pentad analysis is a practical application of the theory of dramatism that can help analyze how a speaker tries to convince the audience to give them his view of reality. Burke's pentad of dramatism is also used in the data analysis technique. The six points of the pentad include act, scene, agent, agency, purpose, and attitude (West, R., & Turner, L. H, 2010). Similar to research by (Marta & Sarah, 2018) which shows efforts to explore cyberspace through Pentad Dramatism method was selected because it enables a systematic examination of symbolic actions and rhetorical strategies within advertising narratives. Compared with other textual analysis approaches, (Sukardi et al., 2025) stated that Pentad Dramatism provides a more comprehensive framework for identifying the relationships between actors, actions, motives, and contexts, making it particularly

suitable for exploring how the MS Glow for Men advertisement challenges conventional standards of handsomeness.

Data collection techniques make use two types of data: primary data and secondary data. Primary data is data obtained directly from the first data source at the research site or research item (Rahmadi, 2011). The primary data used by the research is a cut scene from the MS Glow for Men advertisement version of Marshel Widiyanto and Babe Cabiita. Secondary data is information obtained from secondary sources or required from secondary sources as is generally done in text-based qualitative research such as that carried out by (Udjulawa et al., 2021). Secondary data is obtained from literature, documentation, and reading sources to complement primary data, such as books, magazines, journals, and other relevant literature. The unit of analysis in this study was the visual scene sequence contained in the MS Glow for Men advertisement featuring Marshel Widiyanto and Babe Cabiita. Scenes were selected purposively based on their relevance to the representation of handsomeness standards and the rhetorical messages conveyed in the advertisement.

RESULTS AND DISCUSSION

The analysis of the MS Glow for Men advertisement featuring Marshel Widiyanto and Babe Cabiita was conducted using Kenneth Burke's Pentad Dramatism framework. Following the data analysis procedure described in the methodology section, the selected scenes were categorized into six pentadic elements, namely act, scene, agent, agency, purpose, and attitude. Each scene was examined to identify the symbolic actions, motives, and rhetorical meanings embedded in the advertisement. Therefore, the presentation of the findings is organized according to the pentadic elements identified in each scene to reveal how the advertisement constructs a rhetorical anomaly and challenges the dominant standards of handsomeness represented in the media.

An interesting advertisement for a local skincare brand specifically for men is MS Glow for Men. MS Glow for Men is a brand of facial care products specifically for men, established in 2019. MS Glow has developed into a brand that appeals to all groups, including men and women. Unlike other beauty product advertisements, MS Glow for Men airs advertisements using advertising stars that are not usually used for facial care product advertisements.

Showing the concept of different standards of handsomeness, this is done to break the standard of handsomeness in society and the media by displaying male figures who do not fit the standard of handsomeness. They are Marshel Widiyanto and Babe Cabiita, a leading comedian in Indonesia with brown skin color, curly hair, not tall, and fat body.

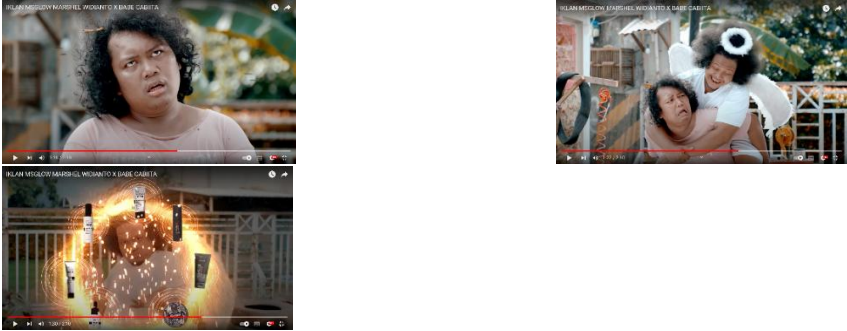
Marshel Widiyanto and Babe Cabiita were chosen as brand ambassadors after making a parody video uploaded on their Instagram account pages. The co-founder of MS Glow for Men responds well to his upload. Gilang Widhia Pramana, the co-founder of MS

Glow for Men, explained the reason for choosing Marshel Widiyanto and Babe Cabiita as advertising stars and brand ambassadors is that everyone has the same opportunity to glow and skincare is suitable for all social classes, not just those who look good. Just like the co-founder of MS Glow for Men, the founder of MS Glow also said that she started to break the stereotypical beauty standard that states that brand ambassadors must be perfect, but everyone has the right to use skincare without exception.

Scene 1 (minutes 00:16-00:28)	 The appearance of the main character BC as a Fairy
Act	This scene shows a fairy with a fat stature, brown skin color, and curly hair who has the power of a stick and conveys who wants to be handsome can follow the way she conveyed in this scene.
Scene	In this scene, a figure wearing a white costume, wings, a headband on his head, and holding a stick is shown, standing in the yard with a cloudy sky in the background. The message "type rek ganteng send to 99%" is then displayed on the screen.
Agent	The fairy figure is BC.
Agency	Using a stick and wearing clothes as an elf to support the message conveyed. In this scene, add writings to support the scene.
Purpose	With an appearance that shows as if it were a fairy, this scene aims to change the appearance of the people in the previous scene, where in the previous scene, it shows someone from several professions, including the professions of construction workers, online motorcycle taxi drivers, tire patchers whose appearance looks shabby and two of them (construction workers and tire patchers) wear dirty clothes so that the people in the previous scene look satisfied with their new appearance while maintaining their original physical characteristics without following the standards that have been formed in society. Still, the fairy-looking person in the background indicates that the BC who plays the role of a fairy has the power to change anyone's destiny, and the phrase "type rek ganteng send to 99%" implies that anyone can achieve this goal regardless of their background.
Attitude	BC, outside the MS Glow for Men advertising video, is a loving person. This is shown on his Instagram account, which often uploads videos

	with his children and wife.
Scene 2 (minutes 00:30-0:55)	 BC plays the role of a fairy and appears as the main character MW.
Act	A shabby-looking, curly-haired, and fat man had just come to doubt the fairy with the power of the stick he held; with his doubts MW challenged the fairy to be able to change his appearance to be more neat and clean like he did in the previous scene. The fairy also requested the male figure.
Scene	In this scene, a male figure played by MW with a shabby appearance asks the fairy to be able to change his appearance with the magic wand held by the fairy. However, when he tried the magic wand, it could not function as he expected.
Agent	MW and BC act as fairies.
Agency	In this scene, the fairy is still using her magic wand to try to change the appearance of the man MW. With a medium shot and several close shots to show that the stick does not work correctly. Shooting using black and white color effects to support the message conveyed in this scene.
Purpose	Attempting to show that someone who does not have white skin, height, and others that can be said to be in the standard of handsomeness can also use facial care products and wants to break the standard of media handsomeness that always uses ideal men in advertising facial care products, and wants to show that handsome does not mean someone who must have white skin, an ideal body. However, someone who appears with their own version.
Attitude	MW, outside the MS Glow for Men advertising video, is someone who easily believes what other people say. This is evidenced in the video of the podcast program broadcast on the Vindes channel entitled "Marshel Widiyanto who is no longer poor. buy a house cash!!", where at minute 13:30-13:41, MW tells an incident when MW was shooting a soap opera, MW told the crew that he wanted makeup. However, the crew said, "no need to go straight in." MW immediately believed and

	followed what the crew had said before, but during the take, then were cut by the director, and the director looked upset and said, "What's wrong? You're not getting makeup?". It can be said that MW easily believes what other people (the crew) say. In contrast to MW, BC, outside the MS Glow for Men advertising video is a fun and funny person, Desta and Vincent said this in the podcast episode "Babe Cabiita forgot where Vincent is, where is Desta?" minute 4:00 - 4:12.
Scene 3 (minutes 1:05-1:17)	 BC is acting as a king.
Act	A fat king with curly hair took out a box containing MS Glow for Men facial care products and gave it to a fairy.
Scene	In this scene, it looks like around a room of a king who is above the sky by taking out a box given to the fairy who came into the king's room.
Agent	In this scene, BC acts as a king.
Agency	In this scene, there are still medium shots and several close shots, which show the contents of a box issued by the king, with instruments and image effects to support the message to be displayed in this scene.
Purpose	The king gave a box containing MS Glow for Men facial care products to tell saying that MS Glow for Men products can change the appearance to be cleaner and healthier and give maximum effect to everyone.
Attitude	Outside of the MS Glow for Men advertising video version of Marshel Widiyanto and Babe Cabiita, BC is a hard worker, not stopping being a comedian and playing a role, and BC also opened a business by expanding into the culinary business. With that, BC can open jobs for people who need it. It can be said that BC is also a person who likes to help others.

Scene 4 (minutes 1:18-1:35)	 BC plays a fairy changing MW's appearance with her magical powers.
Act	As a fairy, BC came back to change MW's appearance using her powers. BC unleashed her powers to the best of her ability.
Scene	MW, who was daydreaming in the courtyard with a shabby and dirty appearance, suddenly, the fairy came to him directly and said that the fairy could change MW's appearance. Using the power that the fairy has, the fairy unleashes her power obtained from the king in front of MW, making MW stunned.
Agent	MW and BC acted as fairies.
Agency	In this scene, the fairy uses her magical powers well to change MW. The shooting method in this scene is close shoot and medium shoot with instruments and additional image effects to support the message to be conveyed.
Purpose	In this scene, the fairy uses her power to change MW's appearance, which initially looked dirty and shabby, to become cleaner and glowing, as said by the king by using the MS Glow for Men product that BC had gotten from the king in the previous scene.
Attitude	MW is a hardworking person, as seen from his current achievements and the more businesses he builds and develops. This was said in the Shanty Denny vlog channel program entitled "Exclusive! Used to live hard, now has a luxury house!!" minute 20:56 - 26:15. Meanwhile, BC is diligent. Since BC was diagnosed with a disease that required him to lose weight, BC has been on a diet program. For the sake of his recovery, BC is diligent in undergoing his diet to lose weight. In the upload on his Instagram account, BC showed his body that successfully underwent a diet because of his perseverance.

Scene 5 (minutes 01:36-02:10)	 The appearance of the main characters, MW and BC
Act	MW and BC washed their faces using MS Glow for Men facial care products. After rinsing with water, MW and BC styled and displayed a radiant face showing that their faces looked cleaner and healthier.
Scene	MW and BC can be seen in two separate locations in this scene. The first is the bathroom where they are both using MS Glow for Men facial care products. The second is neatly dressed with their faces upturned and hands crossed on their chests in one of the locations with a pink background.
Agent	A comedian MW and BC.
Agency	Close up shots in several shots to show MW and BC using an MS Glow for Men facial care product, in addition to displaying the words "everything is possible" to convey and clarify the message to be conveyed.
Purpose	A person uses MS Glow for Men treatment products intending to make themselves cleaner, brighter, and more confident with their appearance. The hashtag "#semuajugabisa" communicates that everyone can use the products to achieve healthier skin and feel more confident in presenting themselves in their own way. In addition, it shows that anyone can use MS Glow products and does not require fair skin or a tall body to take advantage of skincare and self-care.
Attitude	Outside of the MS Glow for Men advertising video, MW is known as a fun, friendly, and generous person. This is shown in the podcast video episode "Marshel Widiyanto who is no longer poor. buy a cash house!!" aired on the Vindes channel at minutes 10:17-10:35. Vincent stated, "You have a personality that I see with Desta. He's a fun person, humble with people, goes here and there, that's what not many people have" then continued with Desta who stated, "in the past, when the tonight show was over, after shooting, he used to gather in front of him to buy satay for the children, even when he was no longer on the tonight show he still came to buy satay for the children ... it was

	extraordinary". This shows that MW is generous to the people he knows, and MW said that this was done to build communication between himself and others. Unlike MW, BC is a shy person. He said this on the podcast show in the episode "Babe Cabiita forgets where Vincent is, where is Desta?" at minute 3:07-3:14, where he said that he was originally shy.
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Table 1. Elements of the Dramatism Pentad

The first scene depicts a scene where there is a change in appearance and social perception of some individuals who previously had a simple or unattractive appearance. In the scene, an individual who appears as a fairy appears, and this presence aims to change the people's views in the previous scene.

The fairy-like individual's appearance against the sky's background represents a magical or transformative change. The appearance of this fairy serves the purpose of changing the views of the previous people and showing that physical appearance is not the main thing to obtain happiness or fulfillment. This means that although they retain their original physical features, they are content with themselves and do not need to conform to society's good looks or appearance standards.

Fairy characters are often featured in fairy tales and movies. Fairies are characterized as small creatures that glitter, have wings, and shine brightly as if stars are in their hair. Fairies are representations of kind and helpful beings, as well as having magical abilities. Fairies are fairy tale creatures of Scandinavian origin that often appear in old stories from Northern Europe. Folklore, fairy tales and fiction often use the word "fairy" to refer to supernatural beings who sometimes interfere in human affairs. (Prianti, 2017: 2)

Overall, the first scene depicts changes in social views towards appearance and deeper values, as well as the message that every individual has the potential to change their life path without following society's norms.

The second scene contains messages that refer to diversity and acceptance of different types of physical appearance in facial care product advertisements. It illustrates that people who do not meet the standards of good looks have the right and ability to use facial care products. The aim is to destabilize or break the narrow view of good looks often given by the mass media.

This message points out that the media often uses images of ideal men with certain standards as representations in facial care product advertisements. However, it

wants to shift this view by proposing that true handsomeness depends not only on physical appearance that conforms to these norms.

Furthermore, this sentence emphasizes that the concept of handsome should not be limited to white skin or an ideal body. Handsomeness should involve diversity in all forms, be it skin color, body shape, or other physical characteristics. In this context, "handsome" is more interpreted as a confident figure with a unique and authentic appearance.

By saying that one comes up with "their own version," this sentence shows the importance of respecting oneself and not feeling burdened by narrow standards of good looks. Every individual has their own uniqueness and idiosyncrasies, and that is something that should be valued.

Overall, the second scene calls for looking at good looks from a more inclusive perspective, respecting every form of physical appearance and breaking the norms that already exist in society and the media. This message encourages acceptance of self and others without relying on narrow, rigid standards of good looks.

The third scene depicts the king giving a box containing facial care products. This shows the king wants to pay attention to appearance care and skin health. MS Glow for Men is the facial care product mentioned. It was developed with the needs and skin concerns of men in mind. Appearance transformation implies that the MS Glow for Men product has the ability to change the appearance to be cleaner and healthier. This indicates that the product claims to have skincare benefits such as cleansing the skin, addressing certain skin problems, or giving a brighter and healthier look.

Overall, the third scene creates an image of the king giving MS Glow for Men facial care products to introduce a product that can produce a positive transformation in the appearance of men's skin. The main message is that this product can provide cleaner and healthier skincare benefits to anyone who uses it.

The fourth scene depicts a scene where a fairy uses her powers to change the appearance of an individual named MW. Initially, MW looked dirty and shabby, but with the help of the fairy and MS Glow for Men facial care products that the king had given him earlier, MW's appearance was transformed into a cleaner and glowing one.

The role and power of the fairy show that the fairy has powers that allow her to produce striking changes in a person's appearance. With the help of the fairy, MW's appearance became cleaner and glowing. The MS Glow for Men product shows that it plays a vital role in transforming MW's appearance. In the previous scene, the king gave

MW the MS Glow for Men product. This indicates that the king has a role in helping MW obtain products that can improve her appearance.

Overall, this scene illustrates the process of transforming MW's appearance through the intervention of a fairy who uses her powers, as well as the use of MS glow for men's facial care products. The takeaway message is that facial care products and support from the surrounding environment, including the king and the fairy, can help a person achieve a better and more confident appearance.

MS Glow for men face. Purpose of product use, which illustrates that a person uses MS Glow for men's facial care products to improve their appearance. More specifically, they want their skin to be clearer, and brighter, and they want to boost their confidence through their appearance.

The hashtag #semuajugabisa communicates an inclusive message that everyone has the potential to use the products and get healthier results for their skin. This message emphasizes that there is no particular limitation; everyone has the right to care for and beautify their skin. These skincare products also relate to increasing self-confidence. By caring for their skin and getting better results, one can feel more confident presenting themselves to the world.

This message also invites everyone to present themselves according to their own version, without feeling limited by narrow beauty standards. It reminds us that good looks come from the diversity and authenticity of each individual. It also shows that MS Glow for Men products can be used by anyone, regardless of skin color or body shape. It aims to celebrate diversity and convey that skincare is everyone's right and need.

Overall, the fifth scene carries positive messages about self-care, self-confidence, and inclusivity in using facial care products. It focuses not only on the physical results but also on the good feelings and confidence that come from taking care of oneself according to one's own self.

Dramatism is defined as the conceptualization of reality as drama with a critical view of the various actions of actors (West, R., & Turner, L. H, 2010). Dramatism encompasses front stage and backstage. Dramatism is the idea that an actor must understand and animate the role of the material they are presenting to provide commentary appropriate to the intended purpose (Septianto, D. R, 2017).

This ad shows that the pentadic element of attitude is prominent in the actions displayed in the MS Glow for Men ad by Marshel Widiyanto and Babe Cabiita. This is due to the different attitudes that position themselves against other elements, namely the

attitude of the actor in the foreground in the advertisement displayed and the background in everyday life. The author summarizes below:

Scene	Front Stage	Back Stage
1	BC had a cheerful look on his face.	BC is a family man. Evident in the uploads on his Instagram account page, BC often displays video content with his children and wife.
2	MW shows himself to be distrustful of fairies. This is evidenced in the scene where MW suddenly appears and says "can you? Try doing it to me".	MW is a trusting person. This is evident in what he said on the Vindes podcast, where MW believed what a crew member said when MW was shooting a soap opera.
	BC showed herself to be easily distraught and displayed a crying face.	BC is known as a fun and funny person. As seen from the video content uploaded on his Instagram account page, this was said by Vincent and Desta on the Vindes YouTube podcast program.
3	BC plays the role of the king, which in this scene shows the king giving a box to the fairy. It can be concluded that the king shows himself to be helpful.	BC is a hard worker, not stopping being a comedian and playing a role; he also opened a business by expanding into the culinary business, and with that, BC directly BC opened up jobs for those who need work. It can also be said that BC is a person who can help others.
4	Showing a dreamy face and not doing anything to change his appearance, it can be concluded that MW presents himself as a resigned person who does not want to work hard to get what he wants.	MW is a hard worker, as evidenced by the results he has achieved and the businesses he is running and developing. This was said on Shanty Denny's vlog channel.
	BC, who plays the role of a fairy, shows herself to be helpful in this scene.	BC is a person who perseveres to get what he wants.
5	MW and BC show themselves to be confident,	Outside of the MS Glow for Men ad video, MW is known to be fun, friendly, and generous. This

	and a face that looks up with the chin up and arms crossed over the chest can be interpreted as arrogant.	was said by a friend of MW in the Vindes podcast video episode "Marshel Widiyanto who is no longer poor. Buy a cash house!!!" minute 10:17-10:35.
		BC is a shy person. As he said in the podcast program on the Vindes YouTube channel episode, "Babe Cabiita forgot where Vincent is, where is Desta?" minute 3:07-3:14.

Table 2. *Front Stage and Back Stage*

In this case, it can be said that handsome is not only from a physical appearance, but handsome can be seen from within a person, namely the way a person behaves and has a positive character and nature in society.

This ad also shows that the pentadic elements of agents and scenes are the most prominent and influential in the actions displayed in MS Glow for Men advertisements. This is because if different agencies carry out the action, it will definitely result in differences in application and final results.

Using the advertising stars of comics, Marshel Widiyanto and Babe Cabiita who, can be said to be far from the "standard of handsomeness" of men formed in society and the media. This can change the view of the standard of handsomeness that has been formed in society and the media that handsome does not have to be white, tall, or have an ideal body type, and only someone who is high caste can use facial care products. It can also change the view of advertising stars not always having to use models who have been said to be good-looking standards that can facilitate the formation of good-looking standards, but the most important thing about advertising is that the message to be conveyed is clear and readily accepted by the intended consumers and the creativity of the ad maker who can modify the ad to be more attractive without the formation of negative standards in society.

The actors who play a role in this advertisement perform a scenario in which the scene element is determined to be the most dominant element. Where the scenes in this advertisement are taken with different environments. In addition, the scene refers to the context or background of the event and how it affects the message. Furthermore, Burke (1966) in (Septianto, D. R, 2017) states that in order for problems to appear in the scene and serve as a driving factor in the development of the plot or plot, there must be a situation (scene) to indicate the existence of a drama stage that describes the activity.

Marshel Widiyanto and Babe Cabiita explain to the audience that anyone can use facial care products, especially MS Glow for Men facial care products, supported by the

hashtag in the form of #semuajugabisa, which is displayed in the last scene to campaign and add confidence to what is explained. Not only that, the scene of acting as a fairy and king makes the message to be conveyed can be formed into a certain story.

Denzin 1992 in (Septianto, D. R, 2017), this theory uses communication symbols to place the focus on individuals in an event. Dramatism views humans as actors who play their roles, and communication or the use of messages is seen as behavior that ultimately forms a certain story.

CONCLUSION

Based on the results of an in-depth analysis conducted on MS Glow for Men version of Marshel Widiyanto X Babe Cabiita advertisement, it can be seen that the selection of advertising stars to the scenes displayed in this advertisement creates a concept in a different perspective from the presentation of facial care product advertisements in general, where this advertisement wants to break stereotypes with the choice of advertising stars a comedian Marshel Widiyanto and Babe Cabiita who can be said to be far from the word handsome standards in the media and society.

This can change the view of the standard of handsomeness that has been formed in society, and the media that handsome does not have to meet the standard of handsomeness that has been formed. Not only that, it can also change the perception that advertising stars do not have to use models that have been said to be in the standard of handsomeness that can help set standards of handsomeness, but the most important aspect of an advertisement is that the message to be conveyed is clear, engaging, and easily understood by the audience.

Beautification is innate in humans, but it is clear that using images of fair skin, ideal bodies, and others as representations of beauty and good looks is a forced process. After all, beauty and good looks are mysterious, subjective, and complex. Therefore, standardizing beauty or good looks is a wrong mentality, especially if it encourages the public to become a trendsetter.

This research is expected to be used as a source of reference in the study of Communication Science, especially in the study of Pentad Dramatism, in order to deepen knowledge about analytical studies, paradigms, and theories in order to help in understanding the actions and messages displayed in a medium, especially advertising shows, so that it can be used as a reference for further research for future researchers, especially applicable in the study of Pentad Dramatism, Rhetoric tradition.

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